MUSIC IN COLONIAL AMERICA

An Exhibition opened at the
John Carter Brown Library
November 14, 1975

Providence, Rhode Island
1975

INTRODUCTION

Libraries are silent places but history is filled with sounds; we can only evoke the memory of those sounds with mute representations. A library exhibition of music can only glimpse at and suggest themes of musical cultures.

The exhibition form as practiced and mounted in the John Carter Brown Library is as controlled and rigid as the strictest of eighteenth-century musical form. There are three physical limitations. First, we show what we have. We try to interpret our own resources and, for the most part, exclude those subjects which we cannot display from our own materials. None of the contributions of German-American music are introduced because this collection has so little of it to show. Specific texts and more desirable editions are also lacking from the exhibition simply because they are not here. Second, we show what we have space to show. There was no room for most of our sheet music; subjects such as European musical shows with American themes -- Sir William D'Avenant's Cruelty of the Spanish in Peru, 1658, his History of Sir Francis Drake, 1659, and Marmontel's Le Huron, Paris, 1768 -- would have been interesting to develop but were ignored. Third, the physical arrangement of exhibition space channels the order and emphasis given to the subject. Four main cases with four openings per side provide a structure to develop an idea; four smaller cases allow for an interplay of related, contrasting, or independent themes.

This exhibition presents aspects of the printed record of music and of musical culture in colonial America. Performances of that music are lost to us: while we can learn of their existence they are not part of the printed record. Thus, this exhibition has neither secular music of colonial New

England (which we know existed from archival study) nor the music of the Aztecs (which defied early transcription practices). What got printed in New England about secular music was not sympathetic; what got printed of Aztec music was descriptive but limited by its European perspective.

This printed catalogue suffers further from the absence of music. The sheet music on the panels was particularly intended to speak for itself with a minimum of commentary. Here words rule, but not so in the exhibition.

The main exhibition line traces the development of sacred music in the English colonies from the 1630's to the 1790's. We have suggested three stages of this development: the first lasted until 1721, the second until 1770, and the last witnessed the flowering of a native school of composers. Andrew Law represents the kind of man who matured between 1770 and 1790 and wrote and thought independently about music. This part of the exhibit reveals as much about American society as it does about music: observe that most of the pertinent dates for the history of sacred music in New England are also important dates in economic, political and social history so that musical vitality serves as a barometer of social dynamism.

The theme of secular music is more complex. Secular music was played by individuals from the earliest period, but public performances were less common. Our exhibition begins with early publications of secular music -- but they appear at the same time that Billings was composing, and so, in relation to sacred music they are late. Exhibits of pieces about the "Musical Theatre" as well as some of the panels indicate dependence upon European music, and show how the group of English musicians who migrated to America after 1790 vitalized musical life. America, in regard to secular music, remained colonial until after the turn of the century.

The case containing "Music in Providence" and "Sally Brown" is intended to illustrate the role of music in society in one provincial seacoast town from 1770 to 1810 and in doing so, draws together themes proposed in the previous cases.

Against the themes of the four main cases with their emphasis on English culture are played themes of other American cultures and the value music possessed in those cultures. The music of African and native peoples are merely suggested: we give emphasis to European perceptions of that music and its social value. Music in Mexico -- equally a social barometer -- is indicated but not fully explored.

America, as the confluence of a variety of musical cultures, was probably to create more musical mutations than any other region of the world, but not until this century did that confluence have creative influence on western composers. We hope that we have shown some indication of this confluence.

This exhibition is a monument to two librarians who took a "musicless" family library and collected most of what we show. George Parker Winship added most of the Mexican and sacred music titles as American imprints. Lawrence C. Wroth added to the Winship imprint base and developed true musical lines: the sheet music is mostly his, and a good portion of things shown were bought by him.

Samuel J. Hough prepared the exhibition in consultation with Professor Arlan Coolidge. Diana Steimle typed exhibition cards and catalogue, mounted the cases and offered useful editorial guidance. Richard Hurley mounted the panels, and Dorothy Watts and Eva Stigers saved us, we hope, from the most glaring errors.

CASE 1

SACRED MUSIC

The Whole Book Of Psalmes: Collected into English Meeter by Thomas Sternhold, John Hopkins, and others. London, 1640.

The Puritans of the sixteenth and seventeenth centuries were extremely fond of metrical psalm singing. There were two major sources of music used by the New England Puritans: the Psalter of Henry Ainsworth used at Plymouth (no copy exists here in the Library to show) and the Psalm book of Sternhold and Hopkins used at Massachusetts Bay.

The Whole Booke Of Psalmes Faithfully Translated into English Metre. [Cambridge] Imprinted 1640.

The Bay Psalm Book replaced Sternhold and Hopkins in Massachusetts -- and the thirty scholarly Puritans who prepared it were satisfied that their text was truer to the original Hebrew. They did not care that it limited the number and variety of psalm-tunes: the seventeen metrical schemes of Sternhold and Hopkins were reduced to six in the Bay Psalm Book. Some adjustments were made for later editions but the first book printed in New England led downhill musically.

John Cotton. Singing of Psalmes A Gospel-Ordinance. London, 1647.

The Puritan attitude towards music was complex, and over the years its exact nature has been subjected to scholarly controversy. This book is a basic statement by an important New England Puritan supporting the singing of psalms. Secular music, however, was not favorably regarded, and while generally allowed to be "lawful" and "admitted" it was considered an expendable waste of time.

Bay Psalm Book. The Psalms Hymns, And Spiritual Songs, Of The Old & New-Testament...The Fifteenth Edition. Boston, 1711.

An attempt to arrest the decline in New England Congregational songs was made in the 1690's when tunes from John Playford's Brief Introduction to the Skill of Music were borrowed to add appeal to the Bay Psalm Book. The first known American publication (an English one may have preceded it) was the ninth edition, Boston, 1698. The earliest edition with music in this Library -- one of two known copies, although it lacks the last leaf -- is the one shown here. It was a gift to the Library by Mr. Bradford F. Swan in memory of his mother Mrs. Rodolphus A. Swan.

[Thomas Symmes] The Reasonableness of, Regular Singing, Or Singing by Note. Boston, 1720.

The reluctance of some Massachusetts Bay congregations to accept note singing is indicated by a passage in this book -- one of the earliest attempts to reform church music. Question five on this page reveals one kind of fear confronted by the reformers that "some Young People are too light, profane and airy while they are learning the Tunes."

Cotton Mather. The Accomplished Singer. Instructions How the Piety Of Singing With A True Devotion may be obtained. Boston, 1721.

Cotton Mather had been disturbed about the sad state of psalm singing for some years before he published this tract. It provided theoretical covering-fire for the publication by his favorite nephew Thomas Walter's Grounds and Rules published a few weeks later.

Thomas Walter. The sweet Psalmist of Israel. A Sermon Preach'd at the Lecture held in Boston, by the Society for promoting Regular & Good Singing. Boston, 1722.

The formation of a "Society for promoting Regular & Good Singing" created a lobby for the music reformers. Although they won the advantage

in Boston and the larger towns, resistance to the "new music" continued in rural areas. Throughout the century pamphlets and sermons on both sides appeared when the controversy flared anew with revived enthusiasm.

John Tufts. An Introduction To the Singing of Psalm-Tunes. Boston, 1744.

The Boston musical reformers realized that better music was possible only through better musical education. Perhaps as early as 1715 John Tufts published the first edition of this book which provided that education. No copy of any edition before the fifth, printed in 1726, is known to exist and this Library has only a fragment of the eleventh edition shown here.

Thomas Walter. The Grounds and Rules of Musick...The Second Edition. Boston, 1723.

This book, first published in Boston in 1721, provided instruction and music for singing by note. The sixteen leaves of engraved music -- the first engraved music printed in English America -- greatly expanded the musical potential of the New England congregations. The Library's copy contains not only the sixteen leaves of music, but the original owner's addition of forty-five pages of music in his own hand (the contemporary Boston binding is still intact on the book) -- quadrupling the musical content! We expect that this valuable document of the movement to reform music belonged to one of the reformers.

NATIVE SACRED MUSIC

Isaac Watts. Spiritual Songs: Or, Songs of Praise with Penitential Cries. Boston, 1742.

The impact of the musical publications of Dr. Isaac Watts on eighteenth-century England and America was enormous: many of the hymns he introduced are still in use. Watts' music expressed an emotional intensity which

filled a need in the movement called The Great Awakening. After 1740, many editions of Watts' works were published in this country -- for the use of all Protestant denominations. We show here an edition of the early "awakening" period.

Daniel Bayley. The Exeter Harmony. Newburyport, 1770.

This short piece of twenty-four pages of psalm tunes was intended to be bound with Isaac Watts' The Psalms of David, and that is just how this copy is bound.

Daniel Bayley. A New and Complete Introduction To The Grounds and Rules of Music. Newburyport, 1764.

The sixth edition of Thomas Walter's Grounds and Rules was published in 1764. It was also the last edition and was replaced by this version in which the enterprising Bayley combined Walter's text and more advanced English music from William Tans'ur.

James Lyon. Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns. Philadelphia, 1761.

This is the first collection of psalm tunes compiled and partly composed by a native English American. It contains an introduction of the "grounds and rules" sort. We show two of the three pages of Lyon's composition "Christmas."

William Tans'ur. The American Harmony, Or, Royal Melody Complete. Newburyport, 1773.

Daniel Bayley began publishing Tans'ur's music in 1761 and published eight editions by 1774. It represents the most substantial body of sacred music printed in the English colonies.

William Billings. The New-England Psalm-Singer; Or, American Chorister. Boston, 1770.

Billings was the giant among composers of church music who flourished in New England in the generation that came to maturity as the colonial period was ending. He introduced a new style of so-called "fuging" pieces which, while they were in fashion, established a new taste for lively church music.

William Billings. The Singing Masters Assistant. Boston, 1778.

This is Billings' second and most popular book, an abridgment from his first with several new compositions. We show his "Majesty" -- one piece that was republished as late as 1898. From an imperfect copy of the fourth, 1782 edition, we show the first page (of six) from his "Lamentations over Boston," a paraphrase of Psalm 137 which presumably refers to the Battle of Bunker Hill.

William Billings. The Suffolk Harmony. Boston, 1786.

It was typical of Billings that his pieces were named for New England towns. Here we show "Hull" and "Glocester."

CASE 2

ANDREW LAW

Andrew Law. The Rudiments of Music. [Cheshire, Connecticut, 1785].

Andrew Law entered Rhode Island College in 1770, within a decade of Bayley's first publications, the year of Billing's first work. Law had taught violin and flute before college and once in Providence, taught music in the College. He later formed a musical magazine, devised a new form of musical notation, compiled several tune books and composed. This piece represents his work before his plan of music reform had developed.

Andrew Law. A Select number of plain Tunes adapted to Congregational Worship. [Hartford? 1775].

The date of this unrecorded piece must be after Law received his A. B. in 1775 but before he was granted an M. A. in 1778. One scholar has proposed that it was the dubious quality of the organ in the First Congregational Church in Providence which later caused Law to denounce the use of "anything of the instrumental kind" with choral music. This collection, without words, was seemingly first issued in 1767 before he had heard the local organ.

Andrew Law. Select Harmony Containing in a plain and concise Manner, the Rules of Singing. Farmington, Connecticut, 1779.

This book is opened to the hymn "Providence" by Benjamin West, organist of the First Congregational Church in Providence, teacher at Rhode Island College, maker of almanacs, composer and Law's teacher. As this book was given in honor of Lawrence C. Wroth, a gentleman of Providence by Wilmarth S. Lewis, a gentleman of Farmington, it is appropriate that "Farmington" is the facing hymn.

[Andrew Law] [Musical Magazine] [Cheshire, Connecticut, 1792]

This Library possesses only this fragment of the Musical Magazine consisting of Law's attack on Andrew Adgate. Adgate was a music teacher in Philadelphia who wrote The Rudiments of Music. Few music teachers and writers there were -- but they were at their rival's throats, testimony that professional life was well established.

Andrew Adgate. Rudiments Of Music. Philadelphia, 1788.

The object of Andrew Law's attack had organized an "Institute for Vocal Music" in Philadelphia in 1788. His Rudiments were, presumably, intended for students of his school. This is a record that he was a partner in a card factory in 1790, and one may imagine that the Institute struggled. Adgate died in the 1793 Yellow Fever epidemic.

Andrew Law. The Art Of Singing. Cambridge, 1803.

We show here the system of notation proposed by Law.
Courtesy of the Harris Collection.

William Little and William Smith. The Easy Instructor, or, A New method of teaching Sacred Harmony. [Albany, 1801].

Another notation system -- a rival to Law's -- was proposed in this book which was copyrighted in 1798, but first published in 1802. Law did not learn about this work until 1805 while teaching at Dartmouth College. Law's "shape notes" were called "dunce notes" by some orthodox musicians.
Courtesy of the Harris Collection.

SACRED MUSIC ESTABLISHED

Laus Deo! The Worcester Collection of Sacred Harmony. Worcester, 1788.

This was the most popular collection of sacred music in the immediate post-war period. It was first published in 1786 and was the first book in America printed with music type. Our copy is opened to two lasting tunes by Timothy Swan -- "Poland" and "Lisbon."

[Timothy Swan] The Federal Harmony. Boston, 1790.

The musical education of the compiler of this collection consisted of three weeks of singing school at Groton, Connecticut and training with an English fifer in the Continental Army at Cambridge. Apprenticed as a hatter, he practiced that trade -- and composed popular tunes -- all his life. This compilation is directed at a level of musical attainment which was being quickly surpassed in New England.

Daniel Read. The Columbian Harmonist, N.^{o} 1. New Haven, [1793].

The compiler of this collection was born in Rehoboth but his musical activity is associated with New Haven. His emphasis on having formed "A choice collection of New Psalm Tunes of American Composition" indicates the nationalistic pride in native music that developed during the 1790's.

Samuel Holyoke. Harmonia Americana. Boston, 1791.

Samuel Holyoke, Harvard Class of 1789, was a noted music teacher and organist in the Boston area. This is his first collection -- better known is his large Columbia Repository of 1800. We show an early composition "Arnheim" which was the most popular and long-lived of his tunes.

The Massachusetts Compiler Of Theoretical And Practical Elements Of Sacred Vocal Music. Boston, 1795.

Three Boston musicians -- Hans Gram, Samuel Holyoke and Oliver Holden -- compiled this advanced book. Besides being completely comfortable with European composers such as Handel and Samuel Arnold, native composers appear on equal terms. There is a variety and range in the selections. The first article upon harmony to appear in this country is contained in the introduction.

Supply Belcher. The Harmony of Maine. Boston, 1794.

As a young man Supply Belcher was associated with William Billings. In 1785 he moved to Maine where for many years he led music in the church in Farmington, and was known as "the Handel of Maine." This Harmony of Maine is entirely his original composition of psalm and hymn tunes, with fuging pieces and anthems.

Daniel Belknap. The Evangelical Harmony. Boston, 1800.

Belknap was a farmer and mechanic in Framingham, Massachusetts, although in 1812 he moved to Pawtucket, Rhode Island where he died in 1815. This is one of his several publications. We show an anthem composed by Bartholomeus Brown for the dedication of the Sterling Meeting House. A native of Sterling, and a 1799 graduate of Harvard, Brown joins Belknap in representing the variety of the musical scene in the 1790's.

CASE 3
SECULAR MUSIC

Bickerstaff's Boston Almanack...1769. Boston, [1768].

The first publication of native secular music in America occurred at a time when colonial status was about to end, and at a time when native composers were to make sacred music independent of European tunes. The words to "The Liberty Song" -- published in this Boston almanac -- were written by John Dickinson and Arthur Lee and set to the music of William Boyce's "Hearts of Oak." Political independence was on its way; musical dependence was still necessary.

The Hill Tops, A New Hunting Song. [Boston, 1774] Engraved for the Royal American Magazine.

While copperplate engraving was not uncommon by 1774, the engraving of secular music certainly was. American dependence on English secular music, indicated here, was not to end until the nineteenth century.

The Sky Lark: Or Gentlemen And Ladies' Complete Songster. Worcester, 1795.

Isaiah Thomas published the Worcester Harmony, hymn books and, to cover the whole audience, this Sky Lark. There is no music here -- just the lyrics for the best known and popular secular tunes.

The American Musical Miscellany: A Collection Of The Newest And Most Appoved [sic] Songs, Set To Music. Northampton, Massachusetts, 1798.

During the last decade of the century collections of secular songs were published in many American towns. Shown here is a song by John Mould, an English composer, which expressed the growing abolition sentiment as well as the spread of secular music.

Francesco Geminiani. An Abstract Of Geminiani's Art of playing on the Violin. Boston, 1769.

This book -- of which no other copy is known -- appears to be the first in English America on violin playing. The full book was first published in London, in 1740. We do not know which of several possible Boston teachers abstracted it for the local audience. It is a handsome testimony of growing interest in secular music in the years before the American Revolution.

James Hewitt. The Violin Preceptor Or Compleat Tutor. New York, [1800].

James Hewitt, an English immigrant, violinist, composer and orchestra leader of the Old American Company, was New York's leading musician. This Violin Preceptor is much more complex than the Abstract from Geminiani. We show one page of printed instruction with one training excercise.

Charles and Samuel Thompson. Thompson's Compleat Collection of 200 Favourite Country Dances. London, Charles and Samuel Thompsons, [ca. 1755].

We show the title page of one volume of this set to illustrate the style of European formal dancing while the other volume is opened to an example of several dances with similar titles -- "A trip to Guadelupe," "A trip to Martinico," and, in this case "A trip to Quebec." There is no reason to think that these are dances of American origin, however. English dancing instructions such as these were used in the British colonies.

[John Griffiths] The Gentleman & Lady's Companion; Containing, The Newest Cotillions And Country Dances. Stonington-Port, Printed by Samuel Trumbull, 1798.

Griffiths was a dancing master who worked in the Narragansett Bay area for a decade. At least six other collections of "the newest and most fashionable country dances" by John Griffiths are known, two only by implication, as most copies of these ephemeral works have been lost. Among the "Instances of ill manners, to be carefully avoided" are "omitting to pay proper respect to company...entering a room with the hat on..." suggesting that the dancers needed rather elementary instruction in matters of etiquette.

Mr. John Brown requests the favor of Miss N. Carter's Company to a Dance, at his House on the Hill, on Friday Evening next, Seven o'Clock. [Providence] January 2, 1788.

This ephemeral piece is testimony of the social role of the dance in western society.

MUSICAL THEATRE

[James Hook] The Wedding Day. Boston, [1799].

This was a popular song first printed in 1793, reprinted ca. 1795, and then again reprinted at Boston, ca. 1799. This last edition is the only one in the Library.

Isaac Bickerstaff. The Romp. A Musical Entertainment, In Two Acts. Philadelphia, 1793.

This is the libretto to Dibden's opera of 1767, Love in the City, "altered" by Mr. Bickerstaff and performed in Philadelphia in October 1792. This second edition of January 1793 attests to its popularity. The copy is opened to the first act with Mrs. Hodgkinson as Priscilla Tomboy singing "The Wedding Day."

[Thomas Morton] The Children In The Wood. A Musical Piece, In Two Acts. New York, 1795.

John Hodgkinson and his young wife made their American debuts in Philadelphia in September of 1796 and became popular performers for the next decade. Both had remarkable singing abilities and Mrs. Hodgkinson (her maiden name, Miss Brett, is all that we know of her) was a favorite with American audiences. Children in the Wood contains moral lessons, suspense, a happy ending and, most important for us, a number of tunes by Samuel Arnold that were immediately popular in America.

[Thomas Morton] The Children In The Wood. A Musical Piece, In Two Acts. Boston, [1795].

Our copy of the New York edition of the libretto is opened to the second scene of the first act; this Boston edition to the fourth scene.

Samuel Arnold. The Favorite Duett Sung in the Opera of the Children in the Wood. New York, [1794-1795].

Mrs. Hodgkinson's duet with the boy, played by Miss Harding, was one of half a dozen songs in this "opera" which were published separately by American publishers.

Samuel Arnold. See Brother See. New York, [1794-1795].

In the New York performance a Miss Solomon took the part of the Girl and sang this sylvan melody.

CASE 4
MUSIC IN PROVIDENCE

This Evening, The Tenth of December, at Six o'Clock, the New Organ, At King's Church, will be play'd on by Mr. Flagg. [Providence, 1771].

The small Providence Anglican community installed one of the first organs in the city. The only documentation of another early organ -- the one at the Congregational Church here -- is in the dairy of Ezra Stiles who noted that it had been acquired and installed without the knowledge of the congregation, which had often opposed such a move.

Benjamin West. The New-England Almanack...1772. Providence, [1771].

John Carter, printer of this almanac, offers for sale, "Tans'ur's, Williams's and Arnold's music" for the Providence public.

Mary B. Steller's Music Book. [Manuscript] Philadelphia, 1784.

This manuscript piano excercise book is signed twice by Mary B. Steller and dated by her, "Philadelphia December 23, 1784." The inscription "Ann C. Brown...1807" refers to Ann Carter Brown, 1795-1828, the sister of John Carter Brown and later (1822) married to John Brown Francis. This book passed down through the family and was given to the Library by the John Carter Brown Woods estate.

[Captain Megee's Tune-Book. Manuscript (probably English), ca. 1780-1800].

The manuscript contains the inscription: "Daniel T Aborns Book, presented him by cap.^{t} William F Megee, at Sea the 4th of July, 1809 off the Island of Amsterdam in the Indian ocean—Ship Ann & Hope." The presence of an interesting collection of ninety English tunes aboard the Brown Ship Ann & Hope is a fascinating insight into music aboard ship. The manuscript was a gift of Sidney Hamer in 1955.

[Volume of manuscript programs of "The Theatre" in Providence.]

This volume gives a good idea of theatre life in Providence during the summers of 1811 and 1812. The theatre season opened July 1, 1811 and ended September 27. The next year it opened June 29. The company performed two plays an evening with musical interlude. The players rotated lead roles. In the opening to the performance of Friday, September 20, 1811, Entwisle's Night had Mr. Entwisle playing Shylock in The Merchant of Venice, singing two songs and appearing again in Love Laughs at Locksmiths. From the John Carter Brown Woods estate.

Oliver Shaw. Bristol March. Boston, [1811].

Blind Oliver Shaw was for many years organist for the First Congregational Church in Providence. He is known as "the third composer in Providence." Providence did not attract immigrant composers as did Boston, New York and Philadelphia, and musical resources here remained modest and private.

SALLY BROWN

Sally (born Sarah) Brown, the daughter of John Brown of the "four brothers" of Providence, was born in 1773, married Charles Frederick Herreshoff, and died in Bristol in 1846. "She was especially proficient in music and mathematics, deriving consolation and giving pleasure to others by her skill on the piano, which she played in a remarkably correct and brilliant manner," according to her family. Music from her collection has been given by her descendants to the Rhode Island Historical Society, some of which is shown here.

[Sally Brown's Music Book. Manuscript. Providence, ca. 1780].

This is a manuscript excercise book, for piano, presumably of Sally Brown's early learning period of the early 1780's.

Courtesy of the Rhode Island Historical Society Library.

William Shield. Rosina A Comic Opera, as Performed at The Theatre Royal, Covent Garden; Composed and Selected By William Shield. London, [1783].

Shield's opera Rosina was the most popular and successful of his long career. This copy had belonged to Elizabeth Otis and upon her death in 1788, her brother Harrison Gray Otis presented it to the fifteen-year old Sally Brown.

Courtesy of the Rhode Island Historical Society Library.

Tho you leave me now in Sorrow.

A manuscript -- one of four bound together, from the Sally Brown Collection.

Courtesy of the Rhode Island Historical Society Library

When Nights were cold an original Song composed by M.r B: Carr of Philadelphia. [Boston, 1797-1799].

In this bound volume of music belonging to Sally Brown are consecutive pages from the Musical Repertory, printed at Boston, between 1797 and 1799. Sally's own manuscript note of possession is dated September 1800. Benjamin Carr was an Englishman transported to Philadelphia who composed, taught, sang, played piano and organ, and was a prominent music publisher. This piece was added to the American performances of Morton's "musical piece."

Courtesy of the Rhode Island Historical Society Library.

CASE 5
AFRICAN MUSIC

Sir Hans Sloane. A Voyage To the Islands Madera, Barbados, Nieves, S. Christophers and Jamaica. Volume I. London, 1707.

The bulk of Sloane's work deals with the natural history of Jamaica. His lengthy introduction includes an account of the Blacks of Jamaica and a two-page transcription of the music which was sung to accompany their festival dancing.

John Gabriel Stedman. Narrative of a five year's expedition against the Revolted Negroes of Surinam. London, 1796. (Plates to the French translation, Paris, 1799).

Amid the horrors which Stedman describes in his Narrative are set sympathetic descriptions of the life of the Black slaves. The English edition is opened to a description of African vocal music, while the volume of plates accompanying the French translation shows African instruments.

Bryant Edwards. The History Civil and Commercial Of The British Colonies in the West Indies. London, 1793.

To illustrate Black dance in the West Indies we show a plate made from a painting by Agostino Brunias of a dance scene at "A Negro Festival drawn from Nature in the Island of St. Vincent." Another print by Brunias on the same theme is shown in this case to the right.

Médéric Louis Elie Moreau de Saint-Méry. Danse. Article Extrait D'Un Ouvrage. Philadelphia, 1796.

In this book Moreau proposes that there is a definite relationship between dancing and climate. One portion of this book deals with the Creole bal -- he mentions a "Minuet Congo." The last twenty pages deal with African dance -- with a brief passage on Carib Indian dances he had seen. This confluence and intermingling of cultural strands had stimulating musical -- and as this book testifies -- intellectual consequences.

———. De La Danse. Parma, 1801.

Moreau, a Frenchman born in Martinique, long resident of Saint Domingue, was a refugee in Philadelphia where he ran a French-language press and book-store. The Danse, written in Paris, published first in Philadelphia, made its European appearance in the handsome classical type of the Bodoni print shop at Parma.

Abraham Brunias. This Plate (representing a Negroes Dance in the Island of Dominica) is humbly dedicated to the Hon^ble^ Charles O'Hara, Brigadier General of his Majestys Army in America. London, 1779.

European Whites perceived Black music in terms of their own society. It was seen as entertaining and recreational. While clearly not of the basic, ritualistic importance of the primitive Indian society, music played a deeper role in Black life, had a greater importance in the social fabric and individual psyche than Europeans could understand.

CASE 6
MEXICAN MUSIC

Missale Romanum Ordinarium. Mexico, 1561.

The third book containing music published in the New World was this Missal -- perhaps the most handsome book issued from the Mexican press during the sixteenth century. There are fifty-two pages with music which had been selected from a variety of European sources.

Juan de Navarro. Liber In Quo Quatuor Passiones Christi Domini. Mexico, 1604.

This plain song which makes up this book is the oldest printed music composed in the New World. This book was designed to fill the musical needs of local parish churches for Holy Week and represents only the minimum of Mexican musical achievement in the sixteenth century.

Carlos de Sigüenza y Góngora. Glorías De Queretaro En La Nueva Congregacion Eclesiastica de Maria Santissima de Guadalupe. Mexico, 1680.

The preservation of native music well into the seventeenth century is attested to and described by this work of Sigüenza y Góngora. In 1675 Sigüenza y Góngora made a trip to Querétaro to participate in the dedication of a church. An outdoor toncontin dance and concert on native instruments preceded the indoor Mass sung by the author, accompanied by more "appropriate" instruments.

Juan de Torquemada. Los Veynte y un libros rituales y Monarchia Yndiana con el Origen y guerras de los Yndias. Occidentales. Sevilla, 1615,

The primary source for our information about pre-Columbian Aztec music is the detailed, sensitive and perceptive histories of the missionaries of the conquest generation. Most of these accounts remained in manuscript

until the last century. The first published source -- and still important for musicologists -- is this book by a Franciscan who had access to manuscripts and memories of those who preceded him.

Juan de Palafox y Mendoza. Reglas, Y Ordenanzas Del Coro Desta Santa Iglesia Cathedral de la Puebla de los Angeles. Puebla, 1649.

The lavish spending on music by Bishop Palafox -- 14,000 pesos annually -- made the Cathedral at Puebla de los Angeles a center for the performance of complex choral music. The native composers, Peralta and Padilla, able to work with a double chorus of skilled singers at the Cathedral, wrote ambitious music -- Peralta writing a twelve-voice magnificat and Padilla a Passion according to St. Matthew. This book of regulations sets down rules for their behavior in the church as well as outside it.

[Silvio Stampiglia] La Partenope Fiesta. Mexico, ca. 1760.

This opera was translated from the Italian into Spanish and set to music by the Mexican composer Manuel Sumaya. It was performed in Mexico in 1711 and is believed to have been the first opera performed in the New World. This edition does not include music, only the libretto in Spanish and Italian on facing pages.

Joseph de Agurto y Loaysa. Villancicos Que Se Cantaron En La Santa Iglesia Metropolitana de Mexico. Mexico, 1686.

In Villancicos, the confluence of European, native Indian and Black music and poetry met to create a truly distinctive Mexican art form. The last page of this piece performed in the Cathedral of Mexico shows a strong African theme and rhythm. This is the nineteenth of a collection of forty-two pieces. The musical settings are lacking here although manuscripts of the musical settings for some of them have been preserved in Mexican archives.

Constitutiones del arçobispado y provincia dela muy ynsigne y muy leal ciudad de Tenustitlã Mexico dela Nueva España. Mexico, 1556.

Musicians held a high and honored place in Aztec society -- they were exempted from taxes, for example. The Mexican Indians' extraordinary fondness for music and their ready acceptance and capability for performing European music eased their conversion to Christianity. Despite the fact that the Friars could not pay them, thousands of Indians continued as "professional" musicians. In these constitutions, Archbishop Alonso de Montúfar, tried (unsuccessfully) to limit "the excess in our archdiocese of musical instruments."

Bernardino de Sahagun. Psalmodia Christiana, Y Sermonario delos Sanctos del Año, en lengua Mexicana. Mexico, 1583.

Sahagun, a Franciscan missionary who arrived in Mexico in 1529, became fluent in the native language Nahuatl and, as with most of the first generation of Franciscans, used European music as a tool of conversion. In this case Sahagun prepared a collection of Christian hymns and translated them into Nahuatl to be sung with existing Aztec tunes. Unfortunately, the music to which these were sunghas been lost.

CASE 7
INDIAN MUSIC

Juan de Tovar. "El modo de bayler de los Mexicanos." (folding leaf from manuscript relation of the origin of the Indians). Mexico, sixteenth century.

The military nature of this Aztec dance of Toxcatl is apparent when one sees the representations of a jaguar and an eagle -- symbols of the great military orders of the Aztec nation. The beauty of the decorations, the remarkable grace of the dancers, the intricacy of the movement, which

were accompanied by the pounding of deep drums, made a vivid impression upon the Europeans who first witnessed them.

Catholic Church. [Antiphonal in the Iroquois language. Canada, early nineteenth century].

This antiphonal was used by the choir on the Iroquois Indian Oka Reservation. The text is in Iroquois, although the music is European. This manuscript was used throughout the nineteenth century and as a result, many leaves are worn from constant use.

[Charles Compans] Dictionnaire De Danse. Paris, 1787.

The author of this dictionary was, apparently, a Parisian lawyer. Among the entries included in this book are seven descriptions of Canadian Indian dances. The entry "Kalumet" which is shown here, describes a military dance. The preceding entry describes a medicine dance, the "Jongleur."

CASE 8
INDIAN RITUAL

Jean de Léry. Histoire D'Un Voyage Fait En La Terre Du Bresil. [La Rochelle], 1578.

The French Huguenot, Jean de Léry, joined the colony established in the Bay of Rio de Janeiro by Nicholas Villegagnon in 1555. Villegagnon's persecution of the Protestants forced Léry to flee to the Indians for protection. In this first edition of his account Léry's description of native ritual petum does not contain a transcription of the music.

Jean de Léry. Historia Navigationis In Brasiliam. [Geneva], 1586.

In the Latin translation of Léry's work, a transcription of the music is added to the description. The woodcut is a carry-over from the original French edition.

Jean de Léry. Navigatio in Brasiliam Americae. In De Bry. Americae Tertia Pars. Frankfurt, 1592.

Europeans were fascinated by Léry's story of the ritual petum of the South American Indians in which ritual chants were sung during a nicotine trance induced by gulping large clouds of tobacco smoke. In this abbrevaited version, the music is reproduced along with a memorable illustration of the ritual.

[Caspar Plautius] Nova Typis Transacta Navigatio. Novi Orbis Indiae Occidentalis. [Linz, Austria], 1621.

In this work Léry's account of the ritual is extracted (without an acknowledgement) from a Latin version along with the music. In the new illustration De Bry's focus on the intense ritual is replaced by a series of images of Indians. The viewer's attention is thus drawn to a general scene rather than to the ritual itself. The sacred Maracas, the characteristic rattles, and the priest with a feather headress are the constants in the changing European perception of the native rites.

PANEL 1
INSTRUMENTAL MUSIC

Frank Kotzwara. The Battle Of Prague A Favourite Sonata. New York, 1796-1800.

Kotzwara's piece was imitated by other composers in America as well as Europe. We show four of seven sides of this piece in which bugles are sounded and answered, cannons fire, bullets fly, horses gallop and the cries of the wounded are musically recreated. Battle pieces such as this had a vogue in Napoleonic Europe.

Frederick Rausch. Sonatina A Quatre Mains par Fr. Rausch. [New York, ca. 1794].

The composer of this piece, Frederick Rausch, was a pianist, composer and teacher in New York City, active in New York as early as 1793.

Samuel Arnold. Overture to the Children in the Wood. New York, [1795].

As we are showing songs from the opera Children in the Wood (see case three), we show here the orchestral overture.

[Alexandre Dezède] Overture de Blais et Babet. Philadelphia, [ca. 1800].

The composer Dezède remains an obscure figure but, as we see here, at least two of his works were published in America.

[Alexandre Dezède] Overture De Julie. New York, [1795].

The opera Julie was first performed in Paris in 1772. It does not seem to have been staged in America, but the Overture was published separately.

[Pierre Alexandre Monsigny] Overture To La Belle Arsenne. [United States, ca. 1800].

The music to this opera -- popular in France but not performed in the United States -- was apparently printed in the United States. In this case is a simplified training version.

Franz Joseph Haydn. Overture. Philadelphia, [ca. 1800].

This "overture" is made up of Symphony No. 32, together with the second and third movements from Symphony No. 26. This is one of nearly twenty pieces by Haydn printed by American publishers before 1801.

George Friedrich Handel. Handle's [sic] Water Music. New York, [1797-1801].

This American edition of the Water Music includes material not contained in the established European editions. The "Arioso" is the most substantial passage.

PANEL 2
SAILORS, SCOTS & SPORTS

James Hook. The Unfortunate Sailor. New York, [1799?].

This song reflects the harsh realities of the British press gangs. Society, not the sea, is the destroying force here.

Samuel Arnold. And hear her sigh Adieu! New York, [1798?].

From the comic opera The Shipwreck, this piece is better fitted for propelling dramatic narrative than expressing a sailor's feeling for the sea.

[Stephen Storace] The Sailor Boy. Philadelphia, [1793].

This song is about the "capers" of a sailor as he visits the ports of the world.

[William Shield] Heaving The Lead. New York, [1797-1801].

"Heaving the lead" refers to making soundings by throwing out a weighted line. Here, hope wins out over the threat of grounding. This song was a popular one: seven pre-1801 editions are recorded. Sally Brown owned a copy of this edition and it appears also in Captain Megee's Tune-Book.

Sporting Song from the Mysteries of the Castle. Philadelphia, [1794-1797].

This song from William Shield's Mysteries of the Castle, produced in New York in 1798, is one of a number of "heigh ho" hearty sporting and hunting songs popular at the end of the eighteenth century.

The Fashions. Boston, [ca. 1799].

This song, sprightly and teasing, is representative of the novelty songs which were in fashion at the time, many of which appeared on the musical stage.

So Dearly I Love My Johnny O. New York, [1795].

The vogue of Scottish songs in England spread to America as evidenced by much of the sheet music carrying the words "tartans," "laddies" and "cannas" as this one does.

[Charles Thomas Carter] Oh Nanny Wilt Thou Gang With Me. New York, [1796].

This song is set to the lyrics of Thomas Percy who used the Scottish dialect for "Nancy wilt thou fly with me."

[Dorothea Bland Jordan] The Blue Bell of Scotland. Boston, [1802].

The Blue Bell of Scotland was probably the most popular Scottish song in America. Mrs. Jordan, an actress, is said to have composed it. If this is the case, no other music written by her is known.

Raynor Taylor. Moggie, Or The Highland Bell. Philadelphia, [1800 or 1801].

The popularity of The Blue Bell of Scotland -- and perhaps the Scottish vogue -- is parodied by one of the most prominent immigrant musicians in Philadelphia. Raynor Taylor was an established composer in England but left in 1792. He specialized in burlesque -- an unusual interest for a man who supported himself as a church organist.

PANEL 3
LOVE, AH SWEET LOVE!

She's quite the thing. Boston Printed & Sold at P. A. von Hagen's Piano Forte Ware House, N 3. Cornhill, where may be had all the New Published Songs, Music, &c. just received from London. also the best of Naples & Roman Violin Strings, of different Prices & qualities. Boston, [ca. 1800].

The publisher's advertisement of this anonymous song illuminates aspects of musical life in Boston.

James Hook. The Hours of Love. Philadelphia & Baltimore, [1794].

This is a cycle of four sonnets representing four aspects of love.

James Hook. Dear Nancy I've Sail'd The World All Around. New York, [1795].

Known also as Then Say My Sweet Girl Can You Love Me, this song had four other American printings between 1794 and 1798.

Thomas Costellow. I Know Not Why A Favourite Ballad Composed By T. Castellow [sic]. New York, [1794-1795].

Thomas Costellow, active in the last decade of the eighteenth century in England, was a composer of songs, harpsichord and pianoforte music, several of which were published in America.

[Michael Arne] Sweet Passion Of Love. New York, [1795].

This piece is not by Dr. Thomas Augustine Arne as indicated here, but is from Michael Arne's musical Cymon.

[James Hook] The sweet Little Girl that I love. New York, Philadelphia and Baltimore, [1796].

More songs by the British composer James Hook were published in the United States before 1781 than by any other composer.

James Hook. Willy Of The Dale. New York, [1795].

A simple, lyrical song about love in spring.

PANEL 4
LOVE, WOEFUL LOVE

[Michael Kelly] When Pensive I Thought On My Love. New York, [1799].

Michael Kelly's opera Blue Beard, with libretto by George Colman, was first performed at Baltimore in 1799. This song begins conventionally with an evening meditation and ends in awareness of a lover's assassination.

James Hewitt. The wounded Hussar. New York, 1800.

This original song is set in war-torn Europe. The wounded Hussar dies in his lover's arms.

Major André's Complaint. Philadelphia, [1794].

Knowledge of Major André's exit from this world carries the pathos of this song of a lover about to die. The verse by the condemned spy was set to two different pieces of music.

Georgina Spencer Cavendish, Duchess of Devonshire. I have a silent sorrow here. Boston, [1799].

The Duchess of Devonshire wrote verse and was active in London literary circles. The music shown here was intended to accompany performances of the English version of Kotzebue's The Stranger. The first American performance was in New York on December 10, 1798. The lyrics are attributed to the playwright Richard Sheridan in other editions.

Wolfgang Amadeus Mozart. The Resolution A New Song Composed by Mozart. Philadelphia, [1798-1805].

This is an arrangement for single voice of the duet "Bei Mannern welch Liebe fühlen" Act I of The Magic Flute.

[James Hook] The Tear. Philadelphia, 1800.

The sadness of departure -- a soldier gone to war -- is the cause of the tear. The "new play" The Count of Burgundy by Kotzebue was first performed in the United States at New York, 3 March 1800, but as this song was available in 1789, it may have been inserted to enliven the evening.

Franz Joseph Haydn. A Prey to Tender Anguish. New York, [1799-1803].

Ignaz Joseph Pleyel. Henry's Cottage Maid. Boston, [1798-1799].

Laura, the poor cottage maid, has been deserted by Henry.

She Left Me Ah! For Gold. New York, [1796].

The lover -- deserted for another -- anticipates his demise.

PANEL 5
PATRIOTIC MUSIC

Washington's March. Baltimore, [1825].

This Library has only two late versions of one of the most popular marches of the Federalist period. The good number of musical pieces named for Washington do seem to be non-political -- or less obviously so than those named for John Adams. This was given to the Library by the John Carter Brown Woods estate.

Adams March. Boston, [1799].

This is one of several pieces of patriotic music composed in Federalist Boston which were named for Adams.

Christian Kalckbrenner. Buonaparte's March. Boston, [1799].

The publication of this march named for Napoleon in 1799 may have had political overtones.

[Philip Phile] The President's March And Ca Ira. [Philadelphia, 1793 or 1794].

The music to this march was composed in honor of George Washington's rise to the Presidency in 1789. The march, with Joseph Hopkinson's lyrics, became "Hail Columbia."

Philip Phile. The favorite new Federal Song Adapted to the Presidents March. [Philadelphia, 1798].

This piece, later known as "Hail Columbia," is a patriotic song which, with the verse written in 1798, quickly became a popular national song.

Rise Columbia! an occasional Song. [Boston, 1796].

The attachment of the patriotic verse to a traditional British tune reflects Paine's pro-British political attitude.

Peter Albrecht von Hagen. To Arms Columbia. A New Patriotic Song. Boston, [1799].

Von Hagen, the composer of this piece was eighteen years old. Paine, who wrote the verse, later changed his name to Robert Treat Paine. A poet and partisan Federalist editor, Paine used the anniversary of the Massachusetts' Charitable Fire Society to singe France and praise John Adams.

Francis C. Schaffer. Rule New-England. Boston, [1802?].

A third patriotic poem by Robert Treat Paine. The composer of the music, Francis C. Schaffer, was a German active in Boston between 1796 and 1823 as teacher and performer.